

THE WEST ARCHITECTS NEWSPAPER

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Introducing the Gehry Trio

It appears Frank Gehry's 76-story Spruce Street tower in Lower Manhattan is just his opening act for large-scale urban projects. Canadian **continued on page 5**



COURTESY NMDA

NEIL DENARI TAKES KEELUNG HARBOR COMPETITION

TAIWAN TRIUMPH

Neil M. Denari Architects has won the challenge everyone is talking about: the international competition to design the

\$210 million Keelung Harbor Service Project in Taiwan. The project, planned for an area just northwest of Taipei, **continued on page 8**

SPECIAL ISSUE: LIGHTING

WHEN ARCHITECTS AND LIGHTING DESIGNERS PARTNER EARLY ON, THE RESULTS ARE MUTUALLY BENEFICIAL. SEE PAGES 20-23. PRODUCT: FIXTURES THAT BARE IT ALL. SEE PAGE 17.

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COURTESY HNTB

THREE FINALISTS PRESENT PLANS FOR NEW BRIDGE IN LOS ANGELES

6TH STREET VISIONS

At a mid-September meeting inside the packed Puente Learning Center, a school in Los Angeles' Boyle Heights neighborhood, three design and engineering teams attempted to predict the city's future.

The three groups—headed by HNTB, AECOM, and Parsons Brinckerhoff, respectively—have all been shortlisted as contenders to create the city's new 6th Street Viaduct. Their **continued on page 6**

PEDRO GUERRERO, 1917-2012

In architecture circles Pedro E. Guerrero was known as Frank Lloyd Wright's photographer, and in many ways this is true. Wright gave Pedro his first job, and Pedro was the last photographer to shoot Wright's portrait. It all started when Pedro completed photography courses at what is now Art Center College of Design in Pasadena, California, and returned home to Mesa, Arizona, a town that offered few prospects for a young Mexican American in 1939.

Since Pedro was unsure about what to do next, his father **continued on page 12**



COURTESY RELATED COMPANIES

Arquitectonica's
new Grand
Avenue tower

CONSTRUCTION CRANES DESCEND
ON DOWNTOWN LA

The High Life Again

Downtown Los Angeles is beginning to boom again. Development teams are resurrecting ambitious projects that have been on hold since the bust, kicking off a flurry of new **continued on page 4**

PATTERNS
ON THE EDGE
SEE PAGE 10



GUSTAVO FRITTEGOTTO

INTRODUCING

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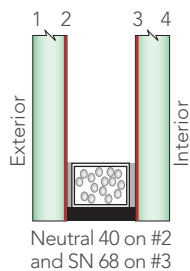
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VOLUME 06, ISSUE 09, OCTOBER 24, 2012. THE ARCHITECT'S NEWSPAPER'S WEST COAST EDITION (ISSN 1552-8081) IS PUBLISHED TEN TIMES A YEAR (JANUARY, FEBRUARY, MARCH, APRIL, MAY, JUNE, AUGUST, SEPTEMBER, OCTOBER, DECEMBER) BY THE ARCHITECT'S NEWSPAPER, LLC, 21 MURRAY ST., 5TH FL., NEW YORK, NY 10007. SEND ADDRESS CHANGE TO: 21 MURRAY ST., 5TH FL., NEW YORK, NY 10007. FOR SUBSCRIBER SERVICE: CALL 212-966-0630. FAX 212-966-0633. \$3.95 A COPY, \$29.00 ONE YEAR, INTERNATIONAL \$160.00 ONE YEAR, INSTITUTIONAL \$149.00 ONE YEAR. ENTIRE CONTENTS COPYRIGHT 2011 BY THE ARCHITECT'S NEWSPAPER, LLC. ALL RIGHTS RESERVED.

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CULTURAL CALAMITY

Since its inception, Los Angeles has struggled to build a cultural presence to put it on par with the country's other great cities. While it has largely succeeded from an institutional point of view, ushering in some of the country's most revered art museums, it has not always done so on a building level, with architecture and urbanism that often falls flat.

The city's three largest art institutions—LACMA, MOCA, and the Getty—have a checkered relationship with architecture and with the city. LACMA, which was built by compromise (architect William Pereira was chosen over Mies van der Rohe and Edward Durrell Stone), was largely torn apart by a 1986 addition by Hardy Holzman Pfeiffer. The museum is still trying to put the pieces together and recently commissioned Renzo Piano to design one of his less successful cultural projects, the Broad Contemporary Art Museum, on the west side of its campus. (His Resnick Pavilion and adjacent restaurant and bar have been much more successful.) Museum director Michael Govan started talking with revered Swiss architect Peter Zumthor in 2009 to rethink the campus, but so far that effort has nothing to show for itself.

The same year as LACMA's addition, 1986, MOCA commissioned one of the world's great architects, Arato Isozaki, but got one of his worst buildings, a placeless composition that hardly distinguishes the museum on Grand Avenue. The Getty, meanwhile, got what was an architectural triumph by Richard Meier in 1997, but its hilltop location left it sequestered in a literal ivory tower high above the fray of the city.

Now, as the Metro (LA County's transit agency) purple line subway extension comes down Wilshire Boulevard, LACMA is continuing this legacy, essentially looking the other way as a number of cultural institutions—including the A+D Architecture and Design Museum, Edward Cella Art and Architecture, Steve Turner Contemporary gallery, and arts group For Your Art—across the street get bulldozed in favor of a subway construction staging ground and a new station. (Disclosure: I am a board member of the A+D Museum.)

Originally the stop, which is now set for the very site of the A+D Museum (conceptual renderings were just released), was to emerge from LACMA's May Company building, the perfect solution, since it's on the same side of the street as the area's biggest draw, LACMA. But since the Academy of Motion Picture Arts and Sciences (AMPAS) agreed to build its new museum inside the landmark building the plan was scrapped, a move that METRO seemed all too happy to accommodate. Other alternatives, including several feasible sites west of Fairfax (among them the parking lot of the unused Johnie's diner and the site of a 99 cent store), were thrown out as well.

According to a lengthy report by the Miracle Mile Residents Association, the small cultural organizations remain the targets largely because of LACMA's real estate interests in the area. The report posits that the value of a parcel MOCA owns just east of this new portal (which it is set to develop with Metro) will skyrocket when a station is built next to it. Of course the decision to tear down the buildings on what is, for now, LA's museum row, came as a result of many other factors, including proximity to other forms of transit, underground infrastructure, and so on. But at the end of the day the decision reveals an obvious set of priorities. LACMA, the Peterson Automotive Museum, and the future AMPAS museum are left standing, and greatly enhanced by the new subway, while several smaller arts institutions will soon be gone. The big thrive and the small are left to fend for themselves. Real estate interests, especially those of larger cultural institutions, and political maneuvering shouldn't trump the city's cultural life.

SAM LUBELL

THE HIGH LIFE AGAIN continued from front page construction—from cushy hotels to large apartment complexes—that is swiftly transforming the skyline.

"We're feeling very optimistic," said Beatrice Hsu of Related Companies. "There's a lot of good activity." Related just broke ground on a 19-story, 271-unit building designed by Arquitectonica of Miami. This marks the start of the first building in the long-stalled \$3 billion, mixed-use Grand Avenue project adjacent to the soon-to-be-completed Broad Museum. "You can see the potential: The fundamentals are still there and some have improved, like more bars and restaurants," Hsu added.

Related also recently completed work on Grand Park between the Music Center and City Hall. The company maintains that this green space should help set the stage for the rest of the Grand Avenue project, which Hsu insists is "still moving forward." Said Hsu: "From the beginning we had to create that space first."

Central City Association President Carol Schatz, whose organization advocates for LA businesses, told *The Wall Street Journal* 1,526 new apartments and condos are under construction downtown. While fresh condo development is rare, prices are rising and new rental buildings are springing up, along with several new hotels, offices, and retail spaces. Residential rental rates climbed 11.5 percent in Los Angeles in the second quarter of this year, according to The Mark Company's On The Market report. At downtown Los Angeles hotels with nightly rates exceeding \$110, the occupancy rate reached 73 percent in May, a spike from 66.5 percent a year earlier, according to the Los Angeles County Economic Development Corporation. (LAEDC).

"Construction pretty much came to a full stop during the recession, but the downtown area has seen a number of new projects get underway during the past three years," noted Kimberly Ritter-Martinez, associate economist with the LAEDC.

Other downtown projects include developer Barry Shy's 40-story, 350-unit Historic Core tower, dubbed SB Omega; the 14-story L.A. Hotel Downtown, an upgrade and modernization of a former Marriott; and the Ace Hotel chain's transformation of an aged edifice into a 180-room hip hangout, encompassing a 1,600-seat historic theater that will reopen on Broadway. Also in the works are two 22-story buildings: Wood Partners' 290-unit, all-glass luxury highrise, Eighth and Hope; and Equity Residential's Chinatown Gateway, a 280-unit building with 20,000 square feet of retail space.

And the growth isn't just taking place downtown. The development corporation is predicting a surge in housing construction across the county and expects authorities to grant 13,000 new housing permits this year and 16,240 the next, far more than last year's 10,403. **VERONICA ALIF**

CORRECTION

In last month's Eavesdrop (CAN_08 9.26.2012) we reported a rumor that AECOM's LA office had laid off dozens of staff members. Our information was wrong. In fact, the firm says it is hiring, not laying off employees. We regret the error.

MALTZAN SCORES U.S. EMBASSY ANNEX PROJECT IN PARIS

C'est Bon, Michael!

Michael Maltzan has won the commission to design a new residential annex for the United States embassy in Paris. His firm, Michael Maltzan Architecture, beat out Allied Works and Mack Scogin Merrill Elam Architects, which also placed on the shortlist.

Located on the posh Avenue Gabriel, near the intersection of the Champs-Élysées and the Place de la Concorde, the ten- to 12-unit

annex will primarily serve as a home for embassy staff. A mixed-use component is also planned.

The building will be constructed next to the U.S. Embassy and near the U.S. ambassador's residence, a Renaissance-style building whose lush gardens are legendary as a setting for diplomatic functions. In a nod to that history, Maltzan said his building—which he has not yet begun designing—will meld with the surrounding landscape. The design will be contemporary, not classical, he said.

The grounds will be designed by famed

French landscape architect Michel Desvigne, who worked in a similar capacity for Jean Nouvel's Walker Art Center expansion in Minneapolis, and OMA and Foster + Partners' Dallas Center for the Performing Arts.

Maltzan was selected through the Design Excellence program of the Department of State's Bureau of Overseas Buildings Operations. This program, modeled after a General Service Administration initiative, has resulted in Skidmore, Owings & Merrill's recent commission to design an embassy in Beijing as well as Kieran Timberlake's assignment for one in London. **SL**

NOW THAT'S A PARTY

When Coop Himmelb(l)au told us they were holding a “casual cocktail” party at their offices in the American Cement Building in LA’s MacArthur Park, also our home, we thought it would be the usual shindig with a few friends and some nice banter. Well, we were wrong. It turned out to be a mega starchitect cluster\$&*#@. In addition to host **Wolf Prix**, starchitects at the event included **Frank Gehry**, **Thom Mayne**, **Eric Owen Moss**, **Greg Lynn**, **Zaha Hadid**, **Patrick Schumacher**, **Hitoshi Abe**, and others. The moral of the story: Next time Coop Himmelb(l)au throws a party, get there.

RELOCATION CITY

Everybody seems to be opening up new offices these days. One of our favorite firms, Barton Myers Associates, is moving from Westwood all the way to Santa Barbara, which doesn’t sound promising. Cunningham Group has opened new digs in Culver City’s Hayden Tract, the collection of arts offices made famous by the wild constructs of **Eric Owen Moss**. And UCLA Architecture will remain in Westwood. But it’s ready to open a new robotics lab inside the old Playa Vista research facilities of **Howard Hughes**.

METRO SHUFFLE

For decades the go-to guy for planning in Metro was **Robin Blair**, but not anymore. According to the grapevine, Blair has been quietly ejected from the upper floors of Metro and buried deep below in operations. Word on the street is that Metro has replaced Blair and several other no-nonsense planners, including **Irv Taylor**, with more obedient replacements.

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COURTESY GEHRY PARTNERS

INTRODUCING THE GEHRY TRIO continued from front page real estate mogul and arts enthusiast David Mirvish has tapped Gehry to design three distinctive 80-story condo towers in Toronto’s entertainment district. Gehry and Mirvish unveiled the design for the stacked towers at a press conference on October 1. The project would include the overhaul of an entire city block from King Street west to Pearl Street and would replace the renowned Princess of Wales Theatre.

Two of the three towers would rise from a six-story, stepped podium and house a new 60,000-square-foot museum to accommodate Mirvish’s extensive abstract art collection and space for the OCAD University Public Learning Centre for Visual Art, Curatorial Studies and Art History, including galleries, studios, a lecture hall, and seminar rooms. A schematic model presented at the meeting shows Gehry’s signature abstract cladding style forming ribbons across the facade.

Gehry described the podium and its landscaped rooftop terraces as blending the height of the towers with the city’s human scale. “We hope to deliver a street scale that is evocative of old Toronto,” he said at the press conference. “With this project, I wanted to create buildings that were good neighbors to the surrounding buildings and that respected the rich and diverse history of the area. I also wanted to make nice places for

the people who live in and visit the buildings.”

Mirvish hopes the project will provide an antidote to the banality of the glass box condo towers that dominate the Toronto skyline. “I am not building condominiums,” he said at the announcement. “I am building three sculptures for people to live in.”

Plans to demolish the two-decade-old Princess of Whales Theatre, built by Mirvish’s father, Ed, have drawn criticism from the Toronto arts scene. The venue has become something of an icon for Toronto theatergoers.

Peter Kofman, project manager at Projectcore, who is charged with “translating” Gehry’s creative design into concrete and steel, said that Mirvish believes the complex would provide the “natural progression of the entertainment district and the next step in the growth of Toronto,” noting that Mirvish’s family owns the theater and many of the neighboring properties. “We will have much more success” in creating an elevated shape for the arts and entertainment district if “we can utilize the full block,” said Kofman when asked about the need to tear down the theater.

Plans for the towers must go through a community input process before they are approved, but Mirvish estimated that the phased project could be done in three to seven years. **CLARA FREEDMAN**



NICOLAS S. MARQUES

> UMAMI BURGER

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Design: Kanner Architects

When you visit the Grove in Los Angeles, the one thing you want more than anything is a break from all the stimulation. It seems that Kanner Architects understood that with its new restaurant for Umami Burger, that blends contemporary style and soft, natural elements in a hard-to-find niche near the center’s parking garage.

Built into an existing Mediterranean knockoff, the modern restaurant immediately distinguishes itself with its sleek and large dark bamboo entry portals that extend from the structure’s envelope. The walls of the open space, also bordered by dark bamboo, are covered with real seaweed, embedded in resin, and backlit by LED lighting. Dining tables and simple booths are made of pickled wood. And all the surfaces are sourced from reclaimed materials, like the recycled paper louvers, Kirei bamboo and fiberboard, and salvaged aluminum countertops.

Outside, a bamboo-edged seating area is lined with tables topped by curved mesh canopies. Completing the sense of escape, plants in this area create an environment that seems like it’s an ocean away, what with the Japanese maple, Korean grass, and horsetail reed. **SL**

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6TH STREET VISIONS continued from front page vivid public presentations provided a first glimpse of what might end up being LA's next major icon.

The original 3,500-foot-long structure, a famous rounded art deco span designed in 1932, has been deemed unsalvageable due to irreversible decay. In April, the city's Bureau of Engineering called for a competition to solicit designs for a new \$400 million cable-stayed structure.

Following up on the city's recommendations, all three teams presented plans that not only showcase memorable forms but also embrace people-friendly designs, including pedestrian paths, parks, and connections to the river below. Their efforts

reflect Los Angeles' focus on attracting people and talent by making the city more livable.

The first presentation, by HNTB with Michael Maltzan Architecture, AC Martin Partners, and Hargreaves Associates, among others, involved the most exuberant design, a riotous collection of tall and short, slightly canted concrete and cable arches pulsing over the river and well beyond in both directions.

Because of their modular design, the concrete spans would be affordable, pointed out members of the team. They would also be less precious than the steel alternative: "The last thing we need is something that looks like it's meant for a pastoral setting," explained team member David Martin, a

principal at AC Martin.

Under the arch that spans the river a slightly depressed arch would contain a pedestrian walkway, which people would be able to enter by literally walking inside the bridge. The scheme calls for a hardscaped Arts Plaza below the bridge to the west, with restaurants, paths, and graphic representations of the bridge's boisterous arches. Also part of the plan: a Viaduct Park, containing a promenade, amphitheater, and skate park; and a landscaped Boyle Heights Gateway to the east, bordering the Boyle Heights neighborhood.

The AECOM plan is composed of three sculptural steel and inverted cable masts (loosely resembling angels), with a ribbed concrete



Far left: The Ribbed underside of AECOM's span; left: The riverbanks would step down underneath Parson Brinckerhoff's bridge.

around the bridge.

The Parsons Brinckerhoff plan calls for a smaller mast (the size of the original 6" Street Viaduct's collection of piers over the river) that firm principal Ricardo Rabines described as the "wings of LA." Indeed the proposed steel structure looks like a bird's wings stretched out to fly. Under the bridge a suspended lower walkway would lead to a circular lookout point called the "nest." Above a colorful covered walkway, the bridge's two roadways would split. At times, they could become a congregation zone, with one roadway shut down for major events. Stairs and elevators would maintain a steady connection to the areas below the bridge.

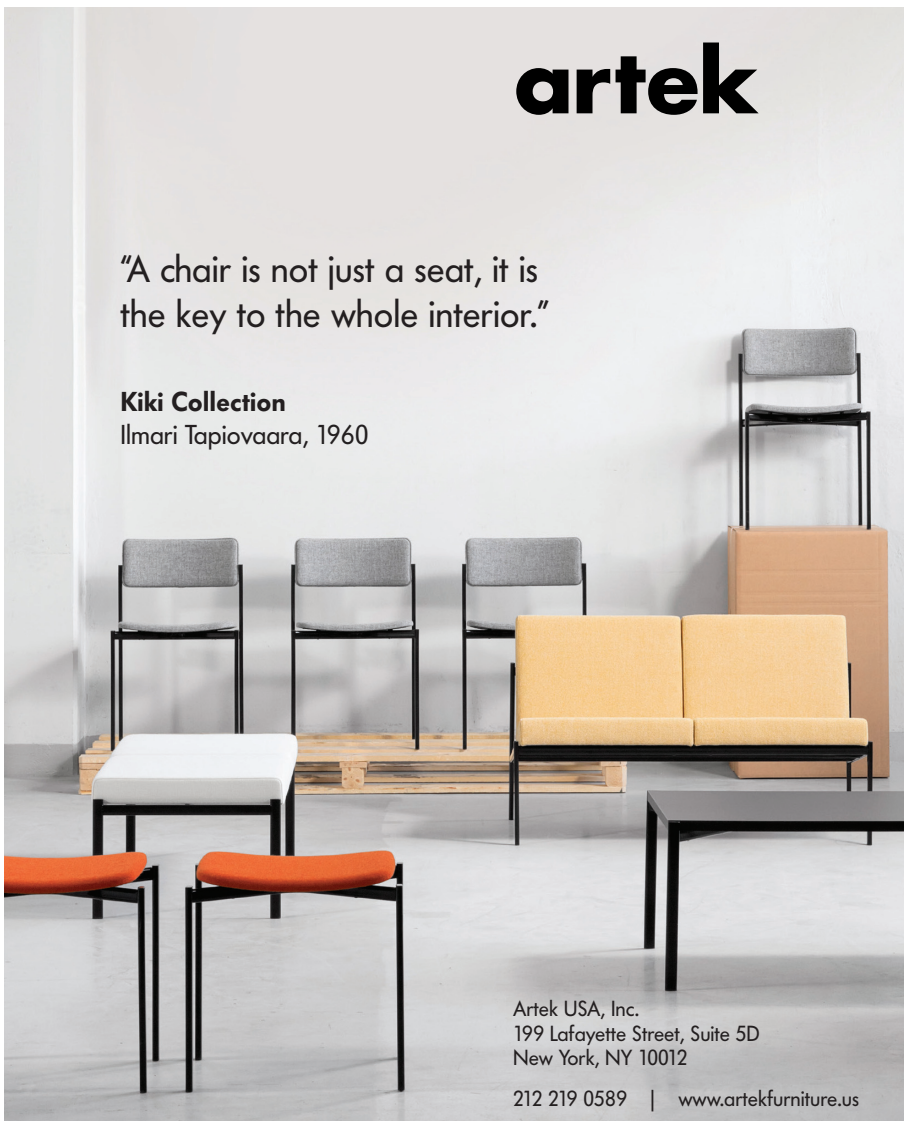
This proposal included several landscape and design schemes for the foot of the bridge's V-shaped columns, as part of an ongoing effort to make the river a recreational resource. These include an arts park to the west with

areas for art installations; stepping and landscaping of the riverbank below; and a plaza with a series of clean-tech research modules under the bridge to the east. Some parts would be designed by Mia Lehrer, who headed the Los Angeles River Revitalization Master Plan.

"It's important that the bridge engage the river in multiple ways," Lehrer said.

"You understood what we were looking for," said Mayor Antonio Villaraigosa, who described the city as "people rich and park poor." He added, "This begins a new era. We're going to reimagine the city as a place where people can work, play, and recreate."

State and federal funds will pay for the bridge in large part, with just one percent of the money coming from the city, City Councilman Jose Huizar said. The winning team, which city engineers and the state's highway building division will select, will be announced by the end of the year. The design is expected to be ready by 2014, with construction completed by 2018. **SL**



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UNVEILED

AMAZON TOWERS

Since *AN* examined Amazon's proposed design for a three-tower complex in the Denny Triangle neighborhood of Seattle in May, community members and the Design Review Board weighed in and NBBJ has released new renderings. The project now has a nickname, Rufus, a nod to a corgi who kept Amazon employees company in the early days.

In response to recommendations, the design plans have evolved to include

changed elevations, details along the lower stories, weather protection, and open spaces. Facades are asymmetrical, stepped, and use diverse materials. In a study for its facade, the office tower on the southeast, Block 14 sports operable windows and prefinished metal panels with gold accents; it would connect to the neighboring meeting center via a sky bridge. Other perspectives show glass curtain walls on the six-story meeting center that expose the auditorium and stairwell. Plans call for a covered walkway on Block 19, to the southwest, to provide

protection during Seattle's rainy winter. Retail storefronts have been proposed for the lower levels, in addition to outdoor public parks and plazas.

NBBJ expects the towers to accommodate about 12,000 Amazon employees. In coming weeks, the firm will further address the proposed building materials, connections between towers and blocks, full building elevations, open space, and public art.

ARIEL ROSENSTOCK

Architect: NBBJ
Location: Seattle
Completion: TBD

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SAM LUBELL

THE CALIFORNIA SCIENCE CENTER'S TEMPORARY HOME FOR ENDEAVOUR SPACE CONTAINER

On October 14, after a grand parade through the streets of Los Angeles, the space shuttle Endeavour arrived at its temporary new home: a bulky metal building just west of the California Science Center.

The massive Butler steel structure, designed by Portland, Oregon-based Zimmer Gunsul Frasca Architects (ZGF) and constructed by Morley Builders and T. Violé Construction, will house the shuttle and other educational exhibitions until ZGF finishes a permanent structure for the space-

craft. According to Tony Budrovich, deputy director of operations at the Science Center, the temporary building will also contain a NASA command module as well as the galley and even the toilet of Endeavour, the fifth and final space-worthy shuttle that NASA built.

The hall measures about 70 feet tall and 17,460 square feet. Built on a concrete slab with seismic steel bracing and steel panels, it runs six bays long and five bays wide. The bracing is extra robust, which allowed for the

removal of the entire west wall to accommodate the shuttle. Endeavour, a veteran of 25 missions into orbit and back, rolled into the building on a ramp made of a giant plastic mat supported by compacted earth.

The shuttle's permanent home will lie east of the Science Center. The design is still being worked out, but according to the Science Center's president, Jeffrey Rudolph, it will be more than 200 feet tall so that the shuttle and its rocket boosters can stand vertically in launch position.

"There will be nothing like it," said a beaming Rudolph, who hopes the building will be ready in about five years. The display will also contain re-creations of the shuttle's flight deck and other space vehicles, possibly the Mercury, Gemini, and Apollo spacecraft, he said.

Meanwhile, the fate of Frank Gehry's angular, steel-clad Air and Space Gallery (the former California Aerospace Hall), closed in the summer of 2011, remains unclear. "We don't know what the future holds for that building," Rudolph said.

SL

TAIWAN TRIUMPH continued from front page is intended to serve as a "Gateway to the Nation," as the organizers put it, with under-used waterfront land turned into a passenger and cargo terminal, corporate offices, an arts plaza, and an industrial wharf.

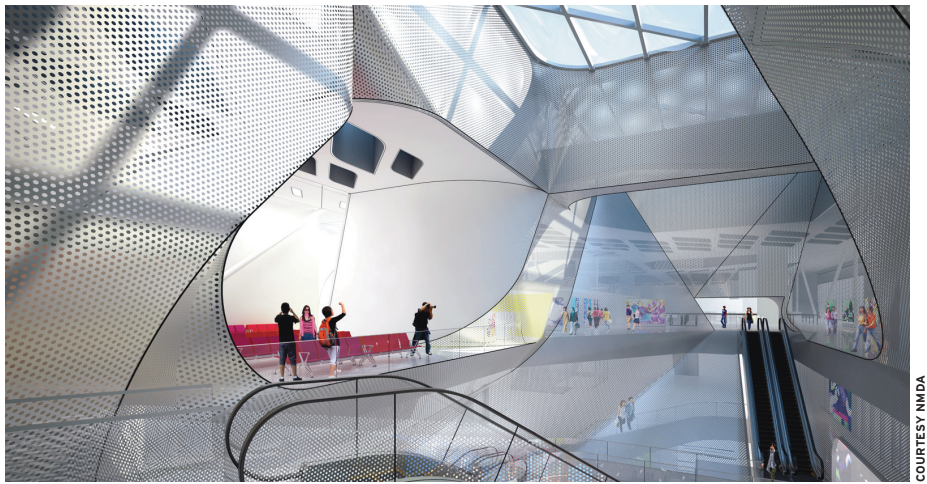
Denari's plan for what is Taiwan's largest port of entry consists of carved-out masses floating over raised plazas. Surfaces will be textured with graphic components, including repeating angular window patterns and swaths of lime green and powder blue. The curved buildings will interconnect to form an internal courtyard and, at one point, a framed view of the waterfront.

The project's major components are an 820-foot-long, three-level cruise-ship port terminal and a 570,000-square-foot Harbor Authority office complex. The terminal's long, open mass will be organized in a linear fashion, lit by ETFE skylights, and edged

with mezzanines; it will tilt up at the edges to support a cantilevered scenic-view restaurant, which at one end will turn into a bridge to the office complex. The offices, circling around a large public courtyard, will rise 230 feet and house the Harbor Authority, a police station, postal service facilities, a weather station, and harbor support activities. The area's lush green mountains, waterfront, and breezes inspired the project's twisting, perforated form and pronounced cantilevers, according to Denari.

The seven-member jury included Aaron Betsky and Michael Speaks. Other teams shortlisted for the project included New York-based Asymptote Architecture, Los Angeles-based Platform for Architecture + Research, Dutch firm Mecanoo Architecten, and Canadian firm ACDF* Architecture. **SL**

Below: The port terminal's interior with ringed mezzanines and large skylights.



COURTESY NMDA

SAM FOX SCHOOL OF DESIGN & VISUAL ARTS



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NBCU'S \$1.6 BILLION UNIVERSAL CITY UPGRADE PLAN DUMPS RESIDENCES



COURTESY NBC UNIVERSAL

NETWORK CHANGES

At a late September meeting, the Los Angeles planning commission deemed NBC Universal's \$1.6 billion plan for Universal City ready to be reviewed by the next round of city and county authorities. The project's *Evolution Plan* for its 391-acre property in California's San Fernando Valley has already lived up to its name, having undergone radical changes since the company first announced it in 2006, including a loss of 2,937 residential units and a last-minute addition of public access points along the Los Angeles River.

With its *Evolution Plan*, the entertainment conglomerate is aiming to improve the site's economic viability for the next 20 years. The property already contains Universal Studios and City Walk, as well as studio and office facilities supporting NBCU's media empire. Los Angeles-based architecture and planning firm Rios Clementi Hale is providing master planning services.

Despite NBCU's prominent role in the local economy, it took years of convincing for the company to win public support because of concerns about a potential increase in traffic. Following suggestions by Councilmember Tom LaBonge and County Supervisor Zev Yaroslavsky, NBCU introduced a new "No Residential Alternative" component. City officials called this an "environmentally superior alternative" in their environmental impact review, saying it would "reduce the vast majority of significant or potentially significant impacts occurring under the project."

"We took all the comments in and decided to do the right thing to finally move the project forward," said NBCU's chief real estate development and planning officer, Corrine Verdery. The company is ready to start work as soon as it receives final approval, she added.

Removing the residential component enabled NBCU to shift the project's focus to the core businesses: entertainment and tourism, studio production, and postproduction facilities, Verdery explained. Media executives boosted the proposed allotment for new studio space, from 1.24 million square feet to 1.45 million, and for enter-

tainment space, from 134,000 square feet to 327,000 square feet, and now call for two 500-room hotels instead of one with 500 rooms.

NBCU agreed to spend \$100 million on mitigation measures aimed at improving the notoriously old and narrow 101 and 134 freeways adjacent to the project. This includes \$500,000 for a "neighborhood protection fund" (to pay for traffic calming measures); \$375,000 for a bike fund to study creation of a bike path around the property; and \$180,000 for a city study of a potential community development overlay zone, which would insert new development guidelines for Lankershim, Cahuenga, and Toluca Lake.

Just before the planning commission hearing, a coalition of Los Angeles River and bicycle advocates declared opposition to the *Evolution Plan*, but acquiesced when NBCU announced plans to donate \$3 million to a river fund to create a bike path along the mile-long river's edge.

Bob Hale, a principal at Rios Clementi Hale, described his firm's desire for the project to "create an iconic experience on the property." His firm's master plan calls the property "a hilltop peninsula" that allows for a natural separation between the entertainment area on the hill and the studios below. He expects ideas for how to blur the boundaries between private and public realms to emerge as designers work with the city's Urban Design Studio to finalize the property's frontages on Lankershim Boulevard. Said Hale: "It will invite people into the cinematic experience."

The City Council's Planning and Land Use Management Committee as well as its full body will hold hearings, as will the county's Regional Planning Commission and Board of Supervisors. Determining who has jurisdiction over the property is a tricky matter, since one-third lies inside city limits and the remainder inside the larger county. The current proposal includes annexation measures that would shuffle borders where they currently bisect buildings. Despite those hurdles, the project could be approved as early as next year.

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HOUSE OF THE ISSUE> P-A-T-T-E-R-N-S



Clockwise from top left: A view of the condos from the street; the balconies provide semi-private outdoor rooms; the peek-a-boo lobby; units' views are shaped by the exterior walls.

Los Angeles architect Marcelo Spina and Georgina Huljich's hyphen-obsessed firm P-A-T-T-E-R-N-S represents one of the most innovative practices in the city. Its experiments with digital fabrication and composite materials are especially advanced because the company, unlike most, builds not only in LA, but also in China and in Spina's native country, Argentina.

The most recent example is the firm's Jujuy Redux condo project on a corner lot in Spina's hometown of Rosario, Argentina. P-A-T-T-E-R-N-S developed the building with MSA, the firm of Spina's brother Maxi, in the city's rapidly developing Pichincha neighborhood.

They created an eight-story, 13,500-square-foot structure without a huge budget, and it's not a luxury project. The two-bedroom units inside are small and simple, but beautiful. They are open and airy, with views enhanced by a system of large balconies that cantilever far away from the building, supported by swooping, paraboloid-shaped, poured-in-place concrete walls. These were formed on-site in digitally fabricated fiberglass molds at the same time as the building's concrete framing so they are completely

GUSTAVO FRITTEGOTTO



integrated with the structure.

Much like at LA's American Cement Building (home to this publication's West Coast office), the balcony walls frame unique views of the city. Few developers today choose such a system over uninterrupted glass. But the framing offers privacy and much needed shade for large balconies and the interiors, protecting them from the hot Argentina sun. The framing's perforated triangular patterns further this shading and help draw natural ventilation. And the large balconies end up serving as outdoor rooms.

"We wanted to provide both moments—moments of exposure and moments of privacy," Spina said.

The intricate triangular patterns also shape the building's double-height lobby, creating intricate shadows and peek slots, as well as the luxurious rooftop sundeck, which is lined with dark hardwood. From the outside, a visually engaging facade emerges.

The name P-A-T-T-E-R-N-S might be difficult to type, but it makes sense, considering the firm's obsession with shapes. And as the project shows, patterns can serve a purpose, visual, spatial, and climactic. **SL**

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Eero Saarinen's Yale Skating Rink in New Haven, CT (1958).

PEDRO GUERRERO, 1917-2012 continued from front page encouraged him to ask the man who was starting a school near Scottsdale for a job. That man was Wright, the school was Taliesin West, and Wright happened to be in urgent need of a new photographer. Pedro had never photographed buildings before. Before his first meeting with Wright, he never had identified himself as a photographer. But Wright saw enough promise in his studies of female nudes on a Malibu beach to gamble on a green 22-year-old. Ever the humorist, Pedro alluded to a sly wink from Wright as he leafed through his student portfolio.

Thus began a long career that provided some of the most important contributions to architectural photography in the United States. From 1939 until 1959 when Wright died, Pedro served as his "on call" photographer, documenting most of his commissions. It is virtually impossible to open a book about Wright without seeing Pedro's photographs.

While Wright still lived, Pedro limited his other client work to jobs received through magazine assignments for fear of angering his patron. But he landed hundreds of assignments working with all the major publications and resulting in a distinctive body of work. Seminal midcentury architects, like Marcel Breuer, recognized that Pedro was an artist who understood how to represent ideas and not just buildings and tried to convince Pedro to work exclusively for him.

Pedro was particularly sensitive to a building's environment, as evident in his first photographs of Taliesin West. While Julius Shulman's photographs of mid-20th century Palm Springs houses invite fantasies about cocktail hour by the pool, Pedro placed the cruel desert sun in the foreground. He bravely tackled the light at high noon, projecting an acute sense of the heat's intensity as it baked his Southwestern assignments. I have been particularly taken by a series of photographs of fellows at Taliesin West in a state of half dress as they attend to the day's construction tasks. The photographs are entirely about young, muscular bodies, sweat, and sun. The architecture is merely the backdrop to Pedro's real subject: the physicality of life, working for Wright.

I did not get to know Pedro personally until I mounted an exhibition of his work for the Julius Shulman Institute at Woodbury University last spring. But I knew there was an important body of architectural photography beyond portraits of Wright's buildings. While I stayed in Los Angeles with my new baby, my cocurator, Anthony Fontenot, dove

into Pedro's archive at his home in Florence, Arizona. We communicated by telephone, with Anthony relaying what he had found, while Pedro's wife, Dixie, diligently scanned dozens of images for us to review.

Pedro often seemed surprised by our choices: A space age gas station, designed by Thomas Little in Macon, Georgia, with a dynamic, folded concrete roofline, ended up as the first photograph in our exhibition. Pedro hadn't thought about it in decades; it wasn't what people usually asked to see of his work. We were similarly enthralled by Pedro's photographs of the Harvard Five's work in Connecticut, which included houses by Breuer and Philip Johnson, and a series on Edward Durell Stone's vibrant, almost ornamental New York townhouse renovation that had shocked the modernist community when the photos were first published in *Vogue*.

These photographs had not been exhibited before, but Pedro was game. With Dixie's help, he went into his darkroom and produced silver gelatin prints for the exhibition, packed the car, and drove them out to Los Angeles. He was 94. At the opening, he talked to a standing-room-only crowd, the audience listening with rapt attention as he recounted stories. We felt that we, too, knew these architects whose work filled the history books. He had a special way of poking fun at Wright's grandiosity while remaining respectful, which had the audience roaring. In these stories, he was always the "short, fat...but cute" sidekick to "the great master."

One senses that Wright let his guard down around Pedro. It is visible in photographs that show Wright at ease, walking down a path or taking a break during an installation of his work on the Guggenheim. Pedro was a magnificent portraitist—something apparent in his photographs of Alexander Calder, with whom he forged another lifelong relationship very different from what he shared with Wright. Calder's manner was warm, his home a constant work in progress. Calder was in every way "Sandy" to Frank's "Mr. Wright."

One summer Pedro spent a day perched above the artist's cavernous studio, waiting for the right moment to shoot him at work. The result is a breathtaking wide shot of the artist, just a figure among an abundance of materials on their way to becoming sculptures. And a close-up of Calder's desk, utterly subsumed by papers and materials for half-finished projects, is as much a portrait of the artist as an image of Calder himself.

I made one big mistake at the exhibition: I neglected to have a bottle of tequila on hand. Pedro looked somewhat put-upon as he sipped gallery-grade wine at the opening. I knew then that if presented with another opportunity, I would not repeat the same faux pas. I didn't get that second opportunity. Pedro died on September 13, five months after the exhibition, at age 95. He had spent the summer at Taliesin in Wisconsin, as he did every year, and had recently returned home to Florence, Arizona, near where his photography career began. It was a career that took him far from the adobe house where he had been raised, shaped the way we see the work of countless architects, and introduced that work to the world. **EMILY BILLS**

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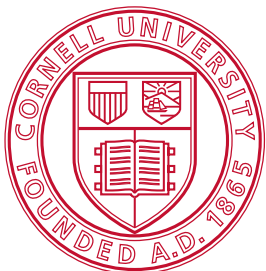
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Architecture at Cornell dates back to the founding of the institution; it is one of the oldest programs of its kind and has a long and distinguished tradition of design, scholarship, and teaching. Degree programs in the Department include a professional B.Arch., a professional M.Arch., a post-professional M.Arch., an M.A./Ph.D. in the history of architecture and urban development, and an M.S. in architectural building technology and computer graphics. New facilities (including the recently-opened Milstein Hall designed by OMA) and evolving degree programs reflect both a continuing commitment to excellence and an ongoing renewal of architectural education at Cornell.

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Broudy's 3389 Padaro, before demolition.



GEORGE LUCAS ZAPS MASTERPIECE OF 1980S RESIDENTIAL ARCHITECTURE

RIP: 3389 Padaro

A few years ago Padaro Lane, a tony stretch of houses on the beach in Carpinteria, just east of Santa Barbara, California, buzzed with rumors that director George Lucas had purchased the most spectacular home on a street lined with other stunners. Originally listed for about \$35 million, the house, designed by sculptor turned entrepreneur Sherrill Broudy, had languished for years on the market despite its 1.7-acre lot and 150 feet of shoreline. Then came news reports stating Mr. Lucas had acquired the property for slightly less than \$20 million and was moving forward with plans for a new home. By this July, the demolition of the existing house had begun.

Built in 1981, 3389 Padaro Lane was one of just a few buildings designed by Broudy, who had initially worked as a sculptor. He created simple yet sophisticated environmental art in wood or copper that served as ornaments for the modernist buildings he designed. In 1956, Broudy partnered with Jerome and Evelyn Ackerman to form ERA Industries, which became one of the foremost manufacturers of midcentury furnishings in Los Angeles. In 1963, Broudy left the firm to found Panelcarve, which later became Forms+Surfaces, a source for high-end architectural materials still in operation today.

Broudy's business savvy may have pulled him in a direction away from a full-time career in architecture, but he did manage to create a masterpiece on Padaro Lane. (Not even

Kevin Costner's exceptional Andy Neumann-designed home at the other end of the beach comes close.) The house resembled the work of Conrad Buff and Donald Hensman in the 1980s, yet it had a level of detail and sophistication absent in their work of that era.

And Broudy had an advantage. His background as a sculptor allowed him to create wood and copper detailing that recalled the best of his environmental art and granted the compound an Asian or perhaps Hawaiian look. His masterful eye extended throughout the site, where he laid out a gym, an art studio, and a lap pool in such a way as to create a tropical oasis that completely shut out the annoying din of the nearby 101 freeway.

Certainly this house was no Neutra, Schindler, or Lautner. But it's yet another beloved modernist masterpiece that succumbed to the wrecking ball. The design of Lucas' new home, by California-based Marc Appleton, has yet to be published. Though Appleton once worked with Frank Gehry, the design may end up being closer to the Spanish Colonial Revival style of his hero, George Washington Smith—well-executed, but part of a larger shift away from modernism. **TOM MARBLE**



JIM BARTSCH

AT DEADLINE

THERE'S NO PLACE LIKE "HOME"

Fallen Star, a sculpture by artist Do Ho Suh commissioned by the UC San Diego Stuart Collection, challenges conventional notions of "home." Cantilevering off the edge of the seventh floor of Jacobs Hall at the UCSD School of Engineering, the perfect one-room, traditional Cape Cod bungalow replica is sure to turn your stomach, in a good way. Visitors approach the sculpture's front door through a winding brick path flanked by luscious gardens. Inside, things don't seem as normal...unless one considers living on a 17-degree slope normal. *Fallen Star* pulls the rug from under conventional expectations of "home" and "gravity." It is open for viewing on Tuesdays and Thursdays between 11a.m. and 2 p.m.

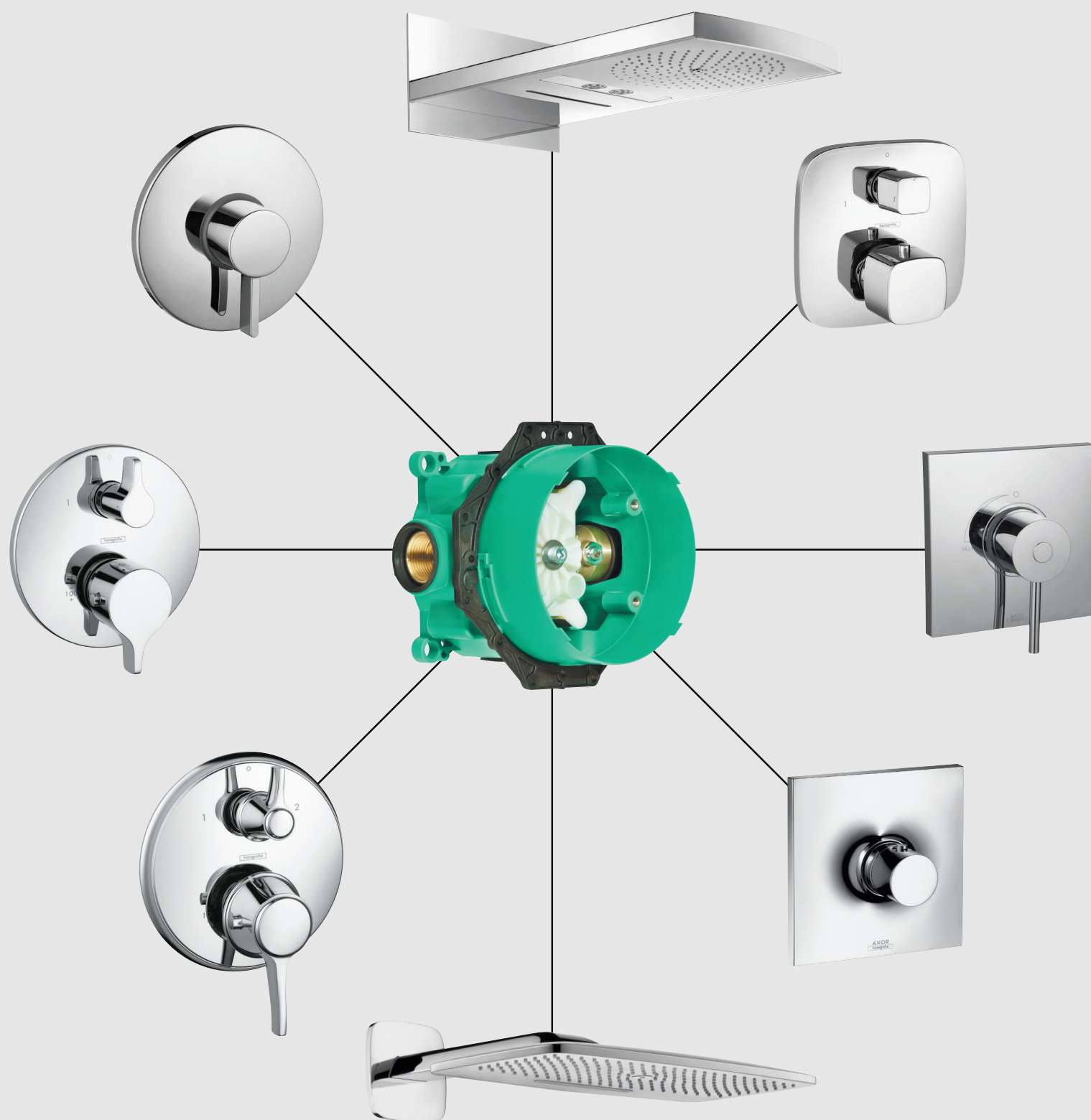
SEATTLE GOES "DEEP GREEN"

Seattle has approved Skanska USA's controversial five-story "deep green" Brooks Sports headquarters building at Stone Way North and North 34th Street under a new code provision that allows the developer to build 20 feet higher than zoning normally allows. While community leaders and activists opposed the project, claiming that it is out of scale with the neighborhood, Skanska says the extra height is necessary to make the project work economically.

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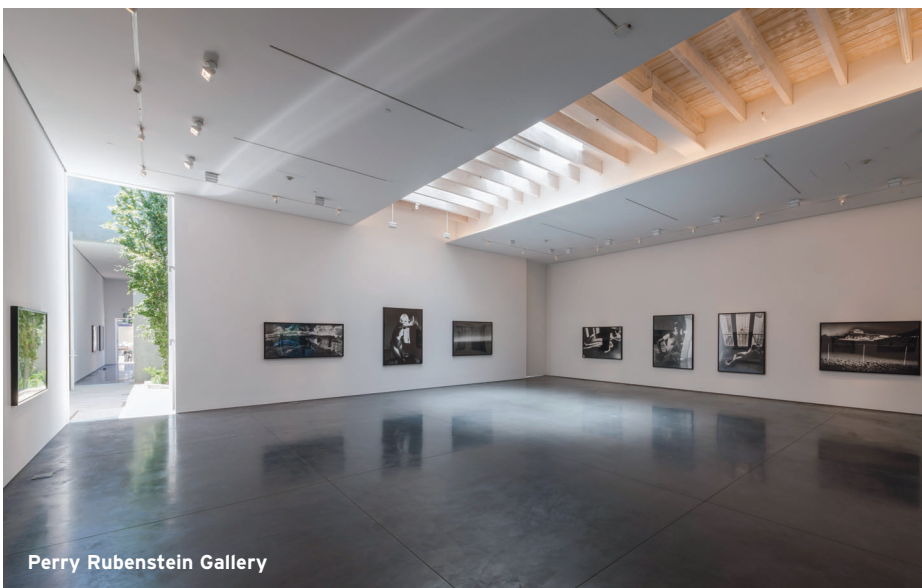
Gagolian Gallery



Matthew Marks Gallery



Regen Projects



Perry Rubenstein Gallery

TOP ARCHITECTS DESIGN FIVE NEW GALLERIES IN LA

IN A WHITE ROOM

"Today, Los Angeles is to New York what New York was to Paris in the 1950s," said Perry Rubenstein, the latest Manhattan art dealer to recognize LA's concentration of creativity and open a satellite there.

Like Matthew Marks Gallery and L&M Arts when they opened LA outposts, Rubenstein invited a local architect, Kulapat Yantrasast, to fashion inventive variations on the white cube, giving it a strong sense of place within a gritty location. Los Angeles-only galleries like Blum & Poe, Regen Projects, and Samuel Freeman Gallery have taken a similar design approach.

Meanwhile, in recent years the LA art scene has branched out from affluent Santa Monica and West Hollywood, with clusters of galleries filtering into Chinatown, Culver City, and now the studio district of Hollywood. Their migration in search of affordable space

has mimicked the march of galleries in New York City, from Madison Avenue to Soho and then to Chelsea and the Lower East Side.

What makes this urban experimentation so exciting for architects as well as the art world is clients' passion for collaboration and excellence—rare qualities in a city where much new construction opts for expediency. Regen Projects owner Shaun Regen spent years searching for the ideal space in which to consolidate her activities. "When I first met Michael Maltzan about this project, the criteria were very simple: great proportions, beautiful light, and flexible space," Regen recalled. She settled on Hollywood for its urbanity, history, and the opportunity to have a roof terrace overlooking the hills and city. Maltzan shared her enthusiasm. He designed an irregularly massed, white stucco block that plays off the form of a soaring Bekins

storage facility a block away. The layered interior features a sweeping top-lit gallery flanked by a narrow street in front, with intimate rooms to the rear.

Yantrasast pursued a similar course in remodeling a film storage facility for Perry Rubenstein a few blocks away. Rubenstein wanted something different from the generic big boxes of New York's Chelsea district—a space that was "grand, but gracious and human in scale; visually dynamic and quietly poetic."

Matthew Marks found a former upholstery shop on a residential street a mile to the west of Perry Rubenstein's gallery and hired Venice architect Peter Zellner to remodel it. He then invited Ellsworth Kelly to add a wall sculpture. The artist superimposed a black bar atop the blank white facade. This powerful artwork complements Zellner's gallery, a serene white volume lit from a grid of six deep-set skylights.

Young LA gallerist Samuel

Freeman recently relocated from Santa Monica's Bergamot Station Arts Center to Culver City, two blocks from Blum & Poe. (After first moving to the neighborhood in 2003, Blum & Poe assumed new quarters in 2009, designed by California-based Escher GuneWardena Architecture.) Warren Wagner of W3 Architects exploited the trapezoidal corner site to create exhibition spaces of varied sizes, each with glass sliders that open to an inner courtyard. He clad the exterior in white stucco and cold-rolled steel. Each gallery is ideally proportioned, and clerestories and skylights pull in natural light from different directions, giving the rooms a residential quality.

Meanwhile, the world's most successful gallerist has returned to his roots. Larry Gagosian, who went from selling posters in Los Angeles' Westwood neighborhood to running a global empire, recently commissioned Michael Palladino, a Los Angeles design partner of Richard Meier + Partners, to extend the Beverly Hills gallery his firm designed in

1995. With the addition seamlessly joined on the street facade, the building bears a new interior incorporating a bow-truss ceiling vault flanked by skylights. These forms,

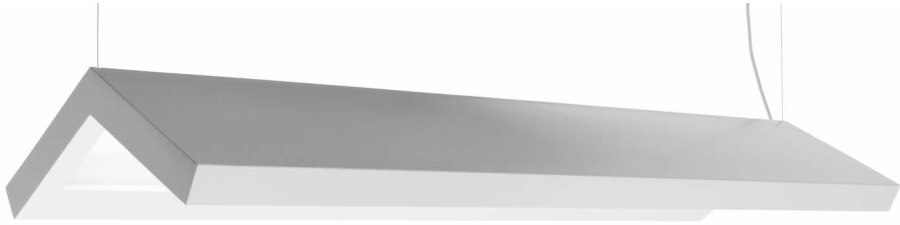
in turn, play off the upturned curve of the original structure, complementing its ethereal precision with simpler, earthier forms. **MICHAEL WEBB**



Samuel Freeman Gallery

ALL IMAGES: JOSHUA WHITE EXCEPT PERRY RUBENSTEIN GALLERY: CHRISTOPHER NORMAN/COURTESY OF REGEN PROJECTS

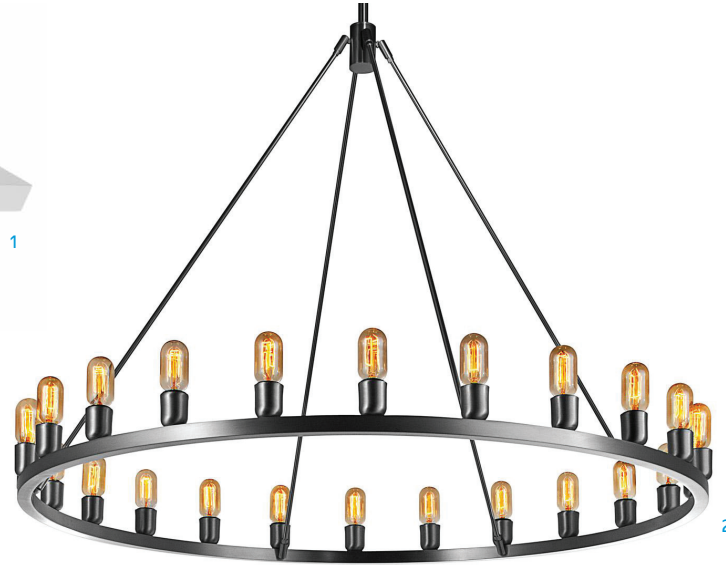
AMY STONER



1

Baring It All

Instead of shading them from sight, new lighting embraces the naked bulb as a design feature. *By Perrin Drumm*



2



6



5



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3

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3 490 DESK LAMP GROUP PROJECT

The sleek and stripped down desk lamp gets its name from the four 90 degree folds made in the single powder coated piece of steel that forms the base, stand, and arm for the warm white LED strip. A bright cloth-wrapped cord is threaded through the stand providing a pop of color and turning the much dreaded lamp cord into a design asset. groupdesign.co.uk

4 LAMPADINA FLOS

Achille Castiglioni partially sand-blasted the large globe bulb to allow for either direct or diffused light in his efficient, practical lamp. The anodized aluminum base, available in orange or black, features a storage wheel to wrap excess cord around. flosusa.com

5 CORD LAMP DESIGN HOUSE STOCKHOLM

Stockholm-based design studio Form Us With Love turned the unruly electrical cord into a focal point of its lamp by securing it in a cloth-wrapped steel tube that doubles as the base and stand, a witty minimalist statement made clearer by the oversized globe bulb, which can be controlled by a dimmer. designhousestockholm.com

6 SHY LIGHT MATTER

Named after designer Bec Brittain's grandmother, the SHY Light relies on thin LED tubes to define the edges of its shape, which can be configured in a variety of hanging crystalline polyhedrons or as seven foot tall SHY Beams that lean against the wall. mattermatters.com

NEW

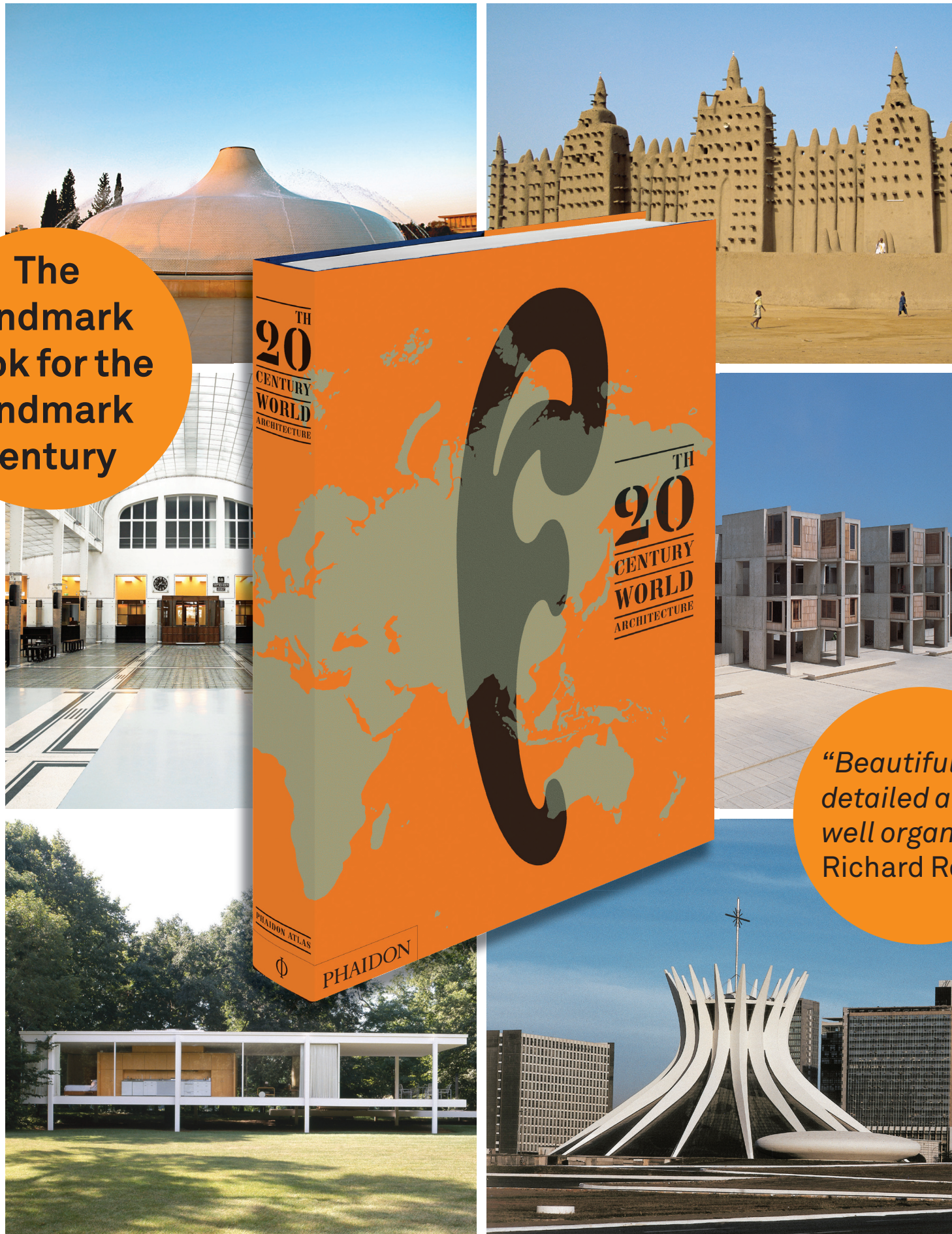
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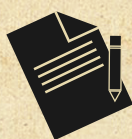


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IN THIS YEAR'S LIGHTING ISSUE *AN* EXPLORES FOUR PROJECTS WHERE LIGHTING DRIVES THE EXPERIENCE OF SPACE.

THE POWER OF LIGHT

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Students pulling all-nighters at the University of Illinois at Chicago might find the experience considerably less dreary thanks to an inspired lighting redesign of the Richard J. Daley Library.

"Nobody was really pleased with the lighting," said Emily Klingensmith, Schuler Shook principal and project leader on the Daley Library. Recessed ceiling elements previously swallowed up light. The existing fixtures were marred by overly prominent HVAC diffusers, which blocked the light, leaving only the building's concrete coffers illuminated. Other areas of the space were offensively bright, in excess of 100 foot-candles.

Though well represented by institutional buildings

of government, housing, and higher learning, Brutalism is now popularly reviled. But even scornful observers have to give UIC's Daley Library another pass after its lighting redesign. "Brutalist can be beautiful," Klingensmith said. "We wanted to really respect the rhythm of the architecture and the pattern it creates." All of the light was previously directed downward. Instead of running from the structure, Klingensmith's team decided to embrace it. They illuminated the building itself, coaxing balance from formerly harsh contrasts.

They rerouted ductwork from the coffers and tucked HVAC diffusers beyond the end of the ceiling bays, opening up those spaces for

parallel lighting elements within and between iterations of the building's patterns.

"Although the architecture has a very rigid pattern and rhythm," Klingensmith said, "the spaces below flow through them. There are work stations and collaborative zones that flow throughout the entire space." Large drum-shaped pendants hang closer to the ground to more intimately light group work areas, which are sometimes demarcated by hanging metal mesh screens. "Through lighting, we wanted to help people better understand how there are different zones within this large space."

The library's high ceilings make its many walls prominent planes. Seizing that opportunity, David Woodhouse Architects designed a pattern of custom ideograms. Depending on the strength of the ceramic metal halide lighting that illuminates the circular images, which

symbolize different degrees offered at the university, the small icons give way to larger images of campus life like students walking through the library.

Though the lighting redesign's impact was drastic, its physical presence is not. Schuler Shook took steps to hide fixtures, tucking the ideograms' lighting tracks above a beam, for example, or cantilevering asymmetric wall fixtures off the walls in the group study areas. The designers were equally concerned with the impact their redesign would have on the maintenance team and the building's energy budget. The new scheme uses just six lamp types and reduces the energy usage from 2.5 watts per square foot to under one.

"We were always trying to make the space feel more inviting and comfortable," Klingensmith said. Now students will have one less excuse to not study. **CHRIS BENTLEY**

The designers rationalized the placement of lighting and mechanicals to respect the rhythm of the Brutalist architecture while delivering optimal levels of illumination.



CHRISTOPHER BARRETT



BANNER MD ANDERSON CANCER CENTER, PHOENIX
CANNON DESIGN, ARCHITECTURE
AND LIGHTING DESIGN

Cannon Design was looking for a fitting symbol for the Banner MD Anderson Cancer Center in Phoenix, Arizona—one that they could integrate into the healthcare facility's architecture. It had to be meaningful, of local relevance, and abstract enough to mesh with the building's desert-contemporary aesthetic. The firm found its answer in the palo verde tree, a common fixture of the Arizona desert that is known for its healing abilities. (It's often called the "nurse plant," as it provides habitat for other flora and fauna in the desert.) Cannon used the patterning of the tree's wispy leaves and branches to fashion a four-story, backlit feature corner above the center's open-air entrance known as the "Lantern of Hope."

"We thought there should be some marker in the landscape for this building, and this was it," said Cannon Design Associate Principal David Polzin, designer for the project.

Constructed out of 32 half-inch-thick water-jet-cut aluminum panels, the lantern's intricate pattern of more than 10,000 openings were cut by a company that cuts armor plating for military vehicles. A structural steel framework holds the panels in place. A translucent tensile fabric scrim with 40 percent light transmittance backs the panels, allowing ethereal daylight to trickle into the building's interior during the

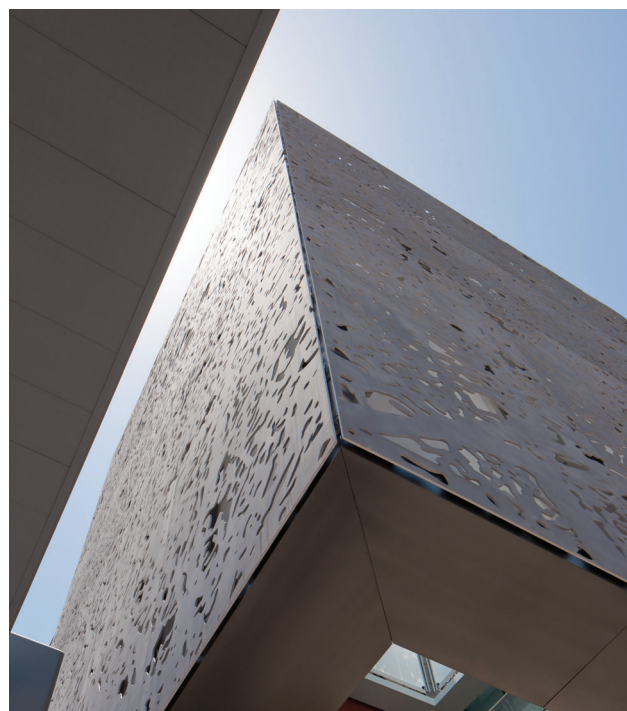
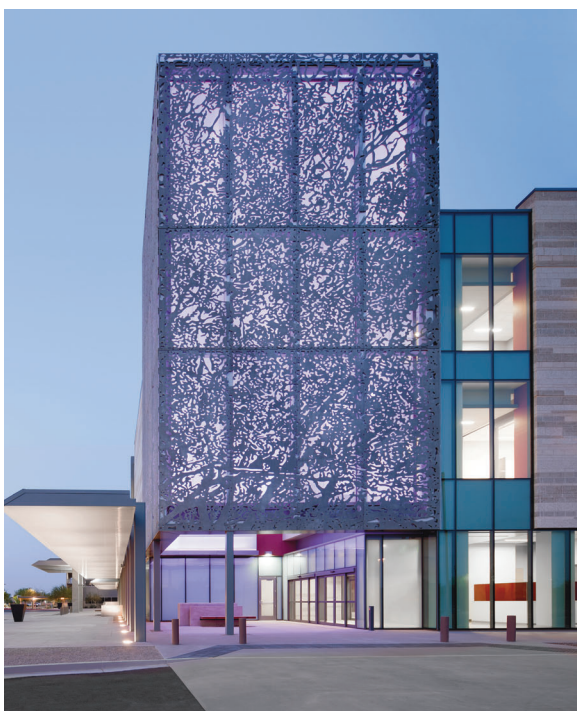
day like the dappled shadows created beneath a forest canopy.

At night, color-changing LEDs illuminate the lantern. Cannon Design's in-house lighting team designed the scheme in AGI, a light modeling program. The designers concealed the LED fixtures on a ledge at the bottom of the lantern from which they uplight the panels. The hues can be coordinated with specific cancer awareness colors, ranging from pink to blue to orange.

The lantern is capped by a clear glass skylight held in place with a pin-supported structure that allows ample daylight into the interior. Cannon also bead blasted the aluminum panels, creating a satiny matte finish that softens glare—a real concern in perpetually sunny Phoenix—and helps the panels to blend with the building's other materials: zinc, terra cotta, and concrete. "We were concerned about the desert sun, and we didn't want to use a metal that would be blinding," explained Polzin.

To complete the palo verde reference, Cannon placed a fountain at the base of the lantern. The burbling water cools the shaded air, much as the tree does for the critters that call it home, acting as a "mediator between the desert and the interior," as Polzin put it. **SAM LUBELL**

Known as the Lantern of Hope, the center's feature corner is made from aluminum panels cut in a pattern inspired by the palo verde tree. At night, color changing LED fixtures backwash the panels. During the day, a skylight balances light levels inside and out, cutting down on glare.



BLAKE MARVIN

THE ARCHITECT'S NEWSPAPER OCTOBER 24, 2012

C.S. MOTT CHILDREN'S HOSPITAL,
UNIVERSITY OF MICHIGAN
THE LIGHTING PRACTICE, HKS ARCHITECTS

It may be a lofty goal to design a children's hospital so well that kids actually look forward to receiving treatment. If anything can be done to further that objective by a lighting designer, The Lighting Practice has tried it in the University of Michigan's C.S. Mott Children's Hospital.

Mott's lobby is playfully bathed in LED lighting. Visitors first experience a programmable light wall—usually set to project an undulating rainbow pattern. It can turn green and red at Christmas, say, or a sleek white for cocktail receptions. It sets the tone for an interior not lacking in clean white lighting, but defined by its vibrant dollops of saturated color.

The elevator lobby is a palate-cleansing white, tucked around the corner from the main lobby's curving front desk. Jered Widmer, lead designer for The Lighting Practice on the project, said creating "positive distractions" for the hospital's young patients was important, but so was restraining those same design elements so as not to appear garish or overbearing.

"Architects, interior designers, and lighting designers have much the same thought process in terms of creating destinations," Widmer said. "You want to have points of interest and create some differences, but if you lit every wall with color-changing panels it could get pretty flat."

"Each of the disciplines could almost operate in a vacuum in the old days," he said. "Now we're finding ourselves working back and forth." Collaboration and cooperation across design teams are part and parcel of the practice these days,

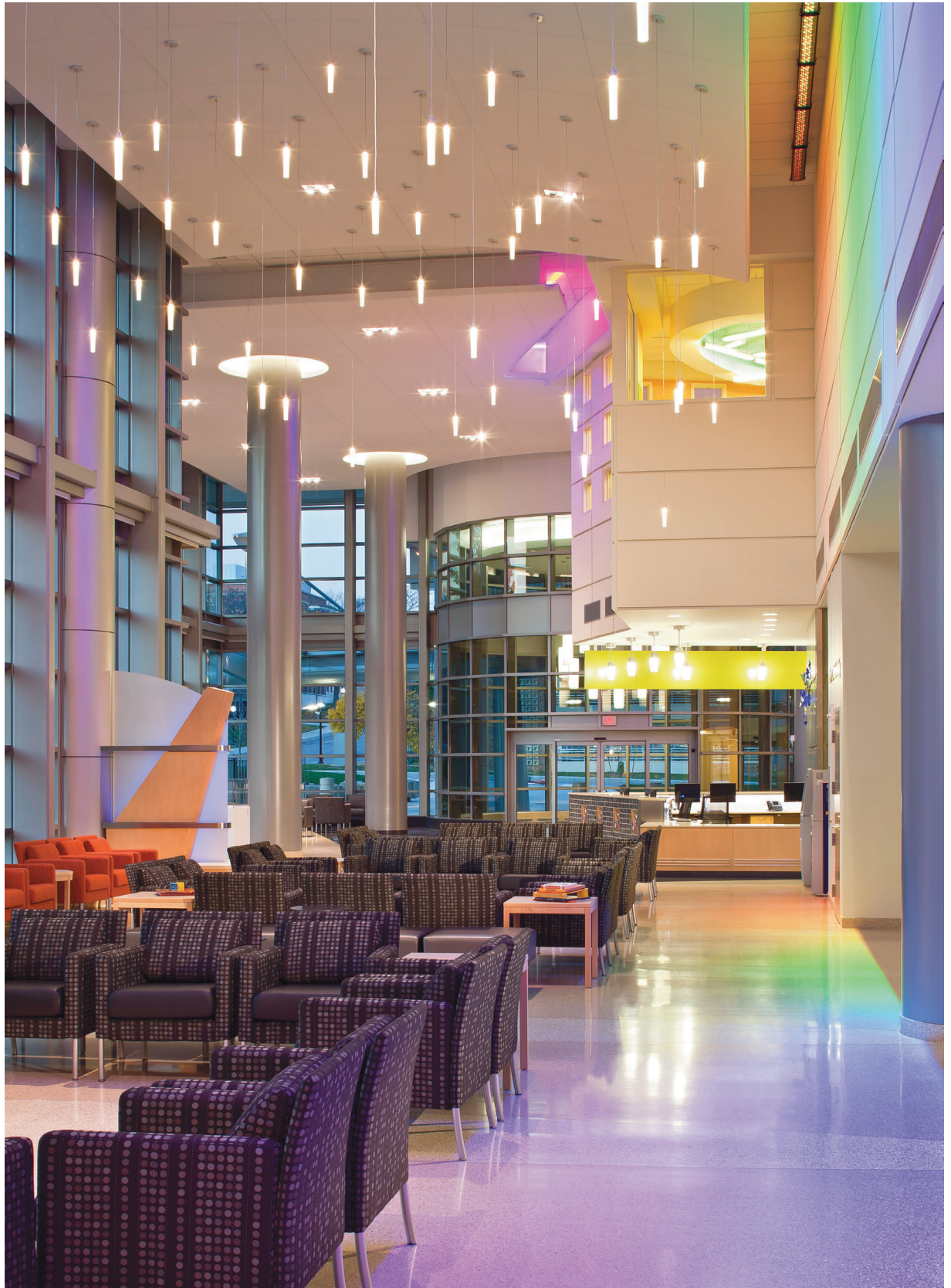
he added.

In some cases toning things down left room for creativity from the architect or client side. Widmer's team blanded the light at the back of the elevator bay, illuminating a wall that became an elevated exhibition space for art.

Elsewhere, architectural restrictions were blessings in disguise for the designers. Second-floor waiting room walls visible from the main lobby were going to bear the same "strong gaze of colorful light" as the first floor, but code-required sprinklers and other fixtures would have cast deep shadows. Instead, the team bounced light off the ceiling. "It created a more interesting, intense glow of light along the wall," Widmer said.

Other rooms use colored lighting and complementary interior design palettes to aid wayfinding. Repeating ellipses and oval shapes—an architectural element the design team took to calling "innies" and "outies" depending on their protrusion—provided ceiling bays and coffers for a splash of color. Elsewhere the lighting was more directly therapeutic. In the dialysis room, for example, the programmed rainbow pattern returns. Widmer said he hopes whether they're drinking in a shifting spectrum or enjoying the clarity of white light, children at the hospital will be at ease.

"It's about pulling back a bit and creating a love for the space, so people don't mind coming to the doctor's office or the hospital anymore," Widmer said. "They're there because they have to take care of something, but at least they're comfortable." **CB**



The designers used LED color-changing fixtures to create dollops of color in an attempt to divert children from concerns about receiving medical treatment.



BLAKE MARVIN



BARNES FOUNDATION, PHILADELPHIA
FISHER MARANTZ STONE,
TOD WILLIAMS BILLIE TSIEH ARCHITECTS



The designers used clarestories and glazing that cuts light transmission to 14 percent in order to bring natural light into the museum without harming the artworks.

Early in the process of designing its new facility, Barnes Foundation director Derek Gillman toured the museum's original 1925 Paul Cret-designed building

with architects Tod Williams and Billie Tsien and lighting designer Paul Marantz of Fisher Marantz Stone. In one of the institution's famed galleries—the design of

which, by a quirk of law, was to be replicated exactly in the new structure down to the placement of the paintings—Gillman walked to a window and pulled back the heavy

fabric of the blackout blind that hung there. Daylight flooded the room momentarily, bringing out colors in the impressionist and modernist pictures and a

certain luster in the furniture and African sculptures that the electric lighting simply could not render.

Another thing also became apparent with the blind drawn. The wooded landscape of the Marion, Pennsylvania, site became part of the display, creating an interplay between art and nature. This is how the Barnes was meant to be experienced—an intention that had taken a serious blow when conservators discovered the deleterious effects of sunlight on artworks. Gillman wanted to bring this to the museum's new home on Philadelphia's Benjamin Franklin Parkway.

"To me one of the great challenges of the Barnes, in terms of the galleries, is that so little could be changed that light became a leading player," said Marantz. "It's a leading player in any museum, but especially in one that is known for everything except for the light."

The 12,000 square feet of the Marion galleries was expanded to 93,000 square feet to add traveling exhibition spaces, art

education facilities, and visitor amenities. In order to arrange the new facilities in a way that would not choke out the re-created original galleries, the architects divided the plan into two distinct sections: a bar containing the Marion replica, and an L-shaped element with the new program. Separating the two is an area known as the Light Court, an informal space that can be used for a variety of functions. Capping the court is the Light Canopy, a large clerestory outfitted with acid-etched monolithic glass that filters and diffuses daylight.

Each gallery is tuned to deliver an optimal amount of light—natural and artificial—based upon what is on display, whether drawings, paintings, or sculpture. Sixteen different types of glass were selected for the windows, employing a mixture of tinted and reflective coatings to reduce daylight transmission to 14 percent. Photo sensors in each room measure the foot-candles of daylight hitting the wall adjacent to the windows, automatically adjusting the intensity of the artificial lighting. All artificial light is provided by T5 fluorescent fixtures concealed within the picture rails at the tops of the galleries' walls on the first floor and within clerestories on the second floor. The building's ventilation ducts were also concealed in these locations, freeing the ceilings to be shaped differently to reflect light in the manner most suited to the room in question. The windows are also equipped with shades, a solar veil shade that reduces light transmission by five percent, and a blackout shade to be deployed when the museum is closed to the public. While the photo sensors in the rooms can trigger these shades, additional sensors on the roof act as regulators, keeping the shades from raising and lowering repeatedly during partly-cloudy days.

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cue. Time for
my coffee
break."



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generate
power."



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garden."



Update: Floor
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Reduce
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OCTOBER

WEDNESDAY 24
LECTURE
Lydia Muniz & Casey Jones:
Building Diplomacy
7:00 p.m.
SCI-Arc W. M. Keck
Lecture Hall
960 East Third St.
Los Angeles
sciarc.edu

THURSDAY 25
FILMS
The Hall of Giants: The Story of Fremont and Its Troll
6:00 p.m.
University of Washington,
Department of
Architecture Hall
3949 15th Ave., Seattle, WA
arch.be.washington.edu

AIA|LA Presents...
Grand Paris: The President and The Architect
7:00 p.m.
LAPD Administration Building
Ronald F. Deaton Civic
Auditorium
100 West First St.
Los Angeles
aialosangeles.org

FRIDAY 26
EVENT
Portland DesignmiX/ AIA Design Awards
7:30 p.m.
The Plant
935 SE Alder
Portland, OR
adfestivalpdx.com

SATURDAY 27
EXHIBITION OPENING
Greta Magnusson Grossman:
A Car and Some Shorts
7:00 p.m.
Pasadena Museum of
California Art
490 East Union St.
Pasadena, CA
pmcaonline.org

SUNDAY 28
EVENT
Urban Hike:
Natural History Museum Gardens with Mia Lehrer and Associates
11:00 a.m.
Architect and Design
Museum
6032 Wilshire Blvd.
Los Angeles
aplusd.org

TOUR
AIA|LA Fall 2012 Home Tour
11:00 a.m.
Hollywood Hills
Los Angeles
aialosangeles.org

WEDNESDAY 31
LECTURES
Aaron Draplin:
Tall Tales from a Large Man
7:00 p.m.
The New School of
Architecture + Design
1249 F St.
San Diego, CA
newschoolarch.edu

David Ruy: Returning to (Strange) Objects
7:00 p.m.
SCI-ARC Keck Lecture Hall
960 East 3rd St.
Los Angeles
sciarc.edu

NOVEMBER

THURSDAY 1
LECTURE
Rudolf Frieling on Rafael Lozano-Hemmer's Frequency and Volume: Relational Architecture
6:30 p.m.
San Francisco Museum of
Modern Art
151 Third St.
San Francisco, CA
sfmoma.org

FRIDAY 2
LECTURE
Amit Wolf: Superarchitecture: Between Political and Architectural Experimentalism
1:00 p.m.
SCI-Arc W. M. Keck
Lecture Hall
960 East Third St.
Los Angeles
sciarc.edu

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ADA Seminar: Compliance for Title II Public Enntities & Common ADA Design Errors on Public Buildings
9:30 a.m.
AIA Los Angeles
Chapter Office
3780 Wilshire Blvd.
Los Angeles
aialosangeles.org

THURSDAY 8
SYMPOSIUM
2012 AIA and MIW Fall Masonry Design Symposium
7:30 a.m.
Pan Pacific Hotel
2125 Terry Ave.
Seattle, WA.
aiawa.org

SUNDAY 11
LECTURE & TOUR
Julia Morgan and The San Pedro YWCA
1:30 p.m.
YWCA Harbor Area and
South Bay
437 9th St.
San Pedro, CA
laconservancy.org

THURDAY 15
LECTURE
Community and Change: Approaches to Conserving Modern Architecture Internationally
7:00 p.m.
Getty Center, Harold M.
Williams Auditorium
1200 Getty Center Dr.,
Los Angeles
getty.edu



COURTESY PMCA

GRETA MAGNUSSON GROSSMAN:
A CAR AND SOME SHORTS
Pasadena Museum of California Art
490 East Union St., Pasadena, Calif.
October 28–February 24

Before Ikea introduced cheaply made Swedish-designed furnishings to dorm rooms across the globe, there was Swedish architect and designer Greta Magnusson Grossman, an often overlooked founding figure of Swedish modernism. For the first retrospective of her work, Pasadena Museum of California Art presents *Greta Magnusson Grossman: A Car and Some Shorts*, which showcases designs that chronicle Grossman's remarkable career. Her work fuses Scandinavian minimalism with California modernism, as illustrated by her well-known and widely replicated Grasshopper and Cobra lamp designs. Born in 1906, Grossman was one of the first women to graduate Stockholm's School for Industrial Design. In 1933 she became the first woman to win an award for furniture design from the Stockholm Craft Association. By 1940 when she moved to California, she already ranked as an accomplished designer. Grossman set up shop in 1941 in Beverly Hills, where she catered to a long list of celebrity clients, including Joan Fontaine and fellow Swede, Greta Garbo. A set of homes designed by Grossman throughout California display spacious floor plans and built-in shelving and overlook spectacular views. Her thoughtful designs are characterized by graceful asymmetric lines, which let functionality take precedence over all else.

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- ☐ Real Estate/ Developer
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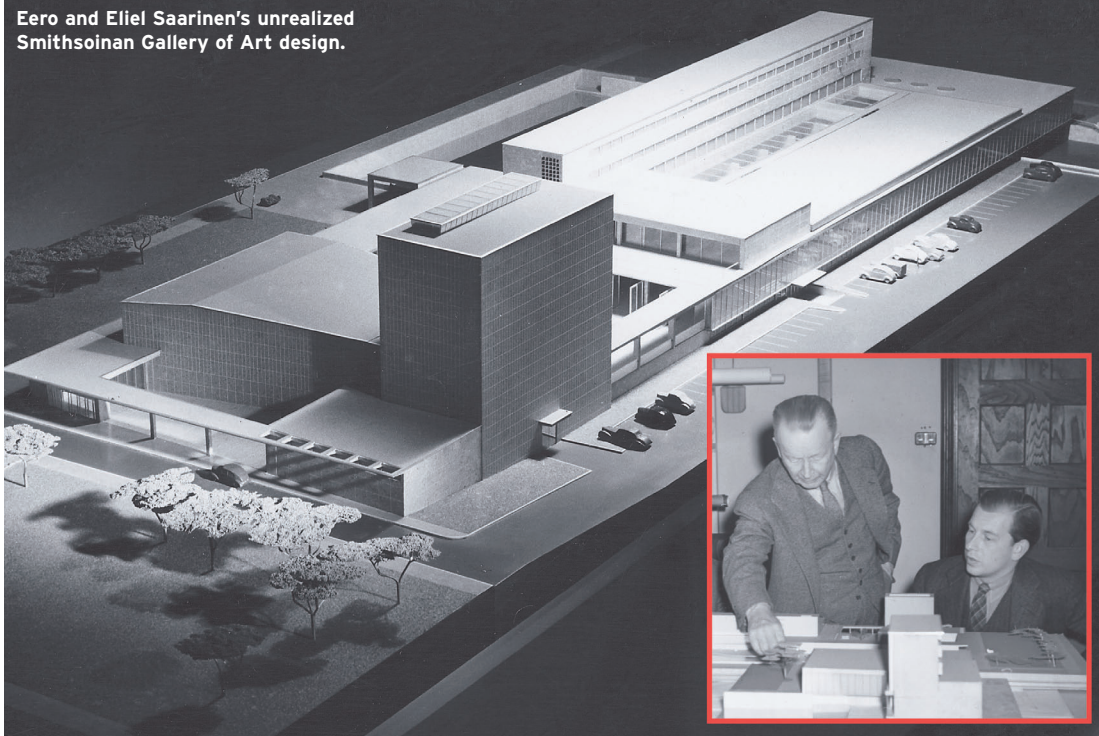
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THE ARCHITECT'S NEWSPAPER OCTOBER 24, 2012

REEVALUATING SAARINEN

Eero Saarinen: A Reputation for Innovation
Architecture and Design Museum > Los Angeles
6032 Wilshire Blvd.
Through January 3

Eero and Eliel Saarinen's unrealized Smithsonian Gallery of Art design.



The traveling exhibition *Eero Saarinen: A Reputation for Innovation*, at the A+D Architecture and Design Museum through January 3, provides a persuasive case for reevaluating the work of this Finnish American master. Key Saarinen projects are displayed on hanging panels that combine drawings, photographs, and succinct texts. It's a relief to encounter such an enlightening, unpretentious show. The exhibition could have used more models to go with the videos and sampling of the furniture Saarinen created for Knoll, including the Grasshopper and Womb chairs, and the Tulip chairs and tables that banished what he called "the slum of legs."

Saarinen was an inventive genius, but World War II delayed his career as an architect and then he died relatively young at age 51, in 1961. During his decade of running an independent practice following his father's death in 1950, Saarinen was incredibly productive, creating landmarks in several categories, including memorials, airports, embassies, colleges, sports halls, and corporate buildings. Plus he designed furniture. Business and government took full advantage of his talent, but his critics were often dismissive. He was a round peg in an era of square

holes, veering from sharp angularity to sensuous curves, and shifting style with every job.

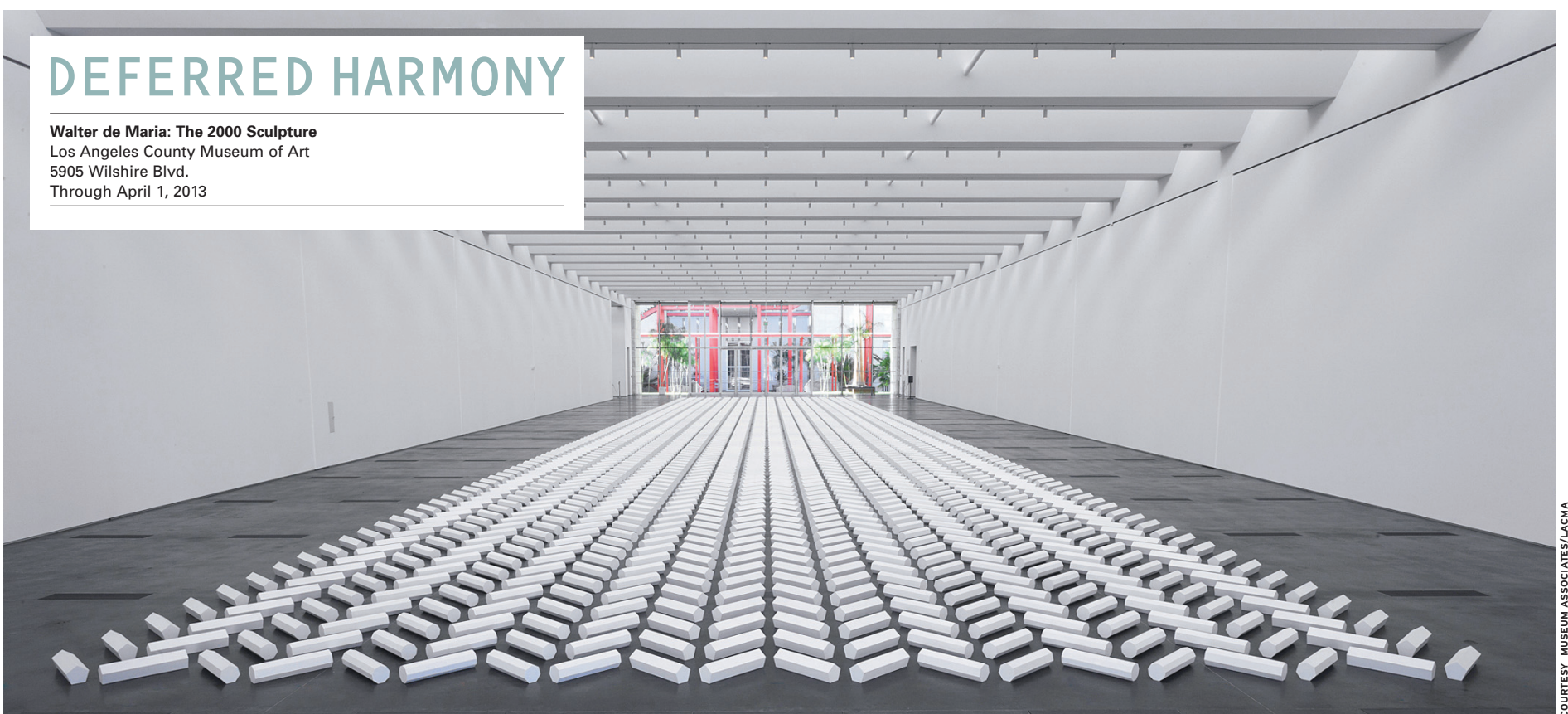
Today, that originality would be applauded, but modernist orthodoxy prevailed through the 1950s, and Saarinen was deemed frivolous, even irrelevant. Critics pounced on his few missteps (the ponderous U.S. Embassy in London, the clumsy medievalism of Morse and Ezra Stiles Colleges at Yale University). His finest achievements—the Gateway Arch in St. Louis, the TWA Terminal at New York's John F. Kennedy Airport, and Washington Dulles Airport's main terminal in Virginia—were all completed after his death.

A revelation of the A+D show is the 1939 competition-winning design for the Smithsonian Gallery of Art, intended to complement, in its architecture and contemporary focus, John Russell Pope's National Gallery of Art, then under construction on the north side of the Washington Mall. The 29-year-old architect, who had collaborated with his father, Eliel, on a series of smaller and unrealized projects, served as a lead designer for the first time.

But like his father's second-place entry in the Chicago Tribune Tower competition, this work proved too radical for the **continued on page 27**

DEFERRED HARMONY

Walter de Maria: The 2000 Sculpture
Los Angeles County Museum of Art (LACMA)
5905 Wilshire Blvd.
Through April 1, 2013



The return of Walter de Maria's *The 2000 Sculpture* to the Lynda and Stewart Resnick Pavilion at Los Angeles County Museum of Art (LACMA) is the second time the huge sculpture has made the vast, warehouse-sized gallery shine. In the months leading up to the opening of the Resnick two years ago and before any interior walls were installed in the 45,000-square-foot, one-story building, *The 2000 Sculpture* was

on display.

Those of us fortunate enough to have seen it cling to the radiant vision of those 2,000 solid white plaster logs, laid out in 20 rows on the black floor in a herringbone pattern measuring 33 feet by 164 feet. The work harmonized perfectly with Renzo Piano's virtually blank space, as the city's soft, even light filtered through the sawtooth, north-facing skylights, illuminating

the nearly flawless faceted rods. The building seemed to disappear, or more accurately, became an unimposing nimbus; the geometric plaster, as white as gypsum, pulsed with mathematical rigor.

Between then and now, Piano's building has not fared so well. A succession of exhibits—from a display of colossal pre-Columbian Olmec heads, carved of basalt and peering back at us across an

unbridgeable gap of time and human spirit, to David Smith's raw, muscular metal works—have not reciprocated the contemplative energy of the room. The museum's curators seem to be having a hard time bringing all that emptiness to heel. When opera set designer Pier Luigi Pizzi took hold of the Resnick's private collection of 18th-century French opulence and the museum's magnificent fashion collection, the

building simply faded into all too much ovolo molding and silk tassels.

As Los Angeles architect Craig Hodgetts said when the museum summoned him to find a way to slice up the room for the 2011 show *Living in a Modern Way*, "This is a very difficult space to work with." His solution was to build a meandering, tilting aluminum divider that was designed to carve out an arena of intimacy while, **continued on page 27**

COURTESY: MUSEUM ASSOCIATES/LACMA



Left: Saarinen's Dulles Airport an international travel hub, but it lies 30 miles outside the capital.

Saarinen grew up at Cranbrook Academy, which his father built and directed. There he forged a lasting friendship with Charles Eames, collaborating with him on many projects, including the 1940 Museum of Modern Art's Organic Home Furnishings competition.

During World War II, the younger Saarinen won acclaim for his design work with the Office of Strategic Services. He later worked with Charles Eames and his brother Ray on Case Study House #9, whose first occupant was sponsor John Entenza. They also made a short film explaining the mobile lounges of Dulles Airport, helping to win approval for this novel system.

The exhibit leaves one to wonder what Saarinen—like Louis Kahn or any great architect who dies at the height of his creative powers—might have achieved had he lived a few decades more.

MICHAEL WEBB IS A FREQUENT CONTRIBUTOR TO AN.

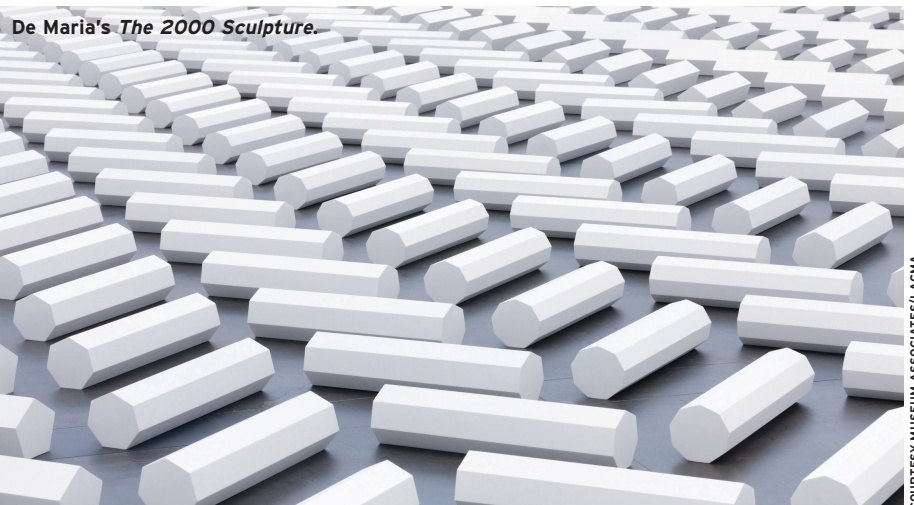
REEVALUATING SAARINEN

continued from page 26

client's taste. For the hallowed ground of the nation's capital, only a certain form of classicism seemed to be politically acceptable (a pref-

erence still evident in more recent controversies over the World War II Memorial and Frank Gehry's design for an Eisenhower memorial).

Saarinen's greatest work may be inside Dulles,



De Maria's *The 2000 Sculpture*.

COURTESY MUSEUM ASSOCIATES/LACMA

DEFERRED HARMONY

continued from page 26

through his choice of materials, reflecting the postwar design world's enthusiasm for materials and materiality. The leaning snake, comprised of exposed framing, felt right for the show; yet, the show never felt right in the space. You felt simply that the room and its contents were like partners who divorce, not talking to each other.

And so it went. Until now, with the reinstallation of a work that the director, Michael Govan, would like to bring permanently to LACMA. (It was another de Maria piece,

360° I Ching, that began the conversation between Govan and Peter Zumthor that led to LACMA's commissioning the Pritzker Prize winner to redesign its campus.) De Maria, an American artist born in Albany, California, in 1935, is one of the pioneers of land art. Unlike the works of his better-known contemporary Robert Smithson, de Maria's pieces readily suit interior spaces. The plaster rods, laid out in a precise processional of 800 five-sided, 800 seven-sided, and 400 nine-sided castings, act together like a moiré pattern. Stare at them for even a brief time,

then start moving around them, and new, unforeseen patterns begin to emerge.

Oddly, the tension between Piano's unintrusive, permissive space and the seemingly shifting formations creates a pool of calm. Both the piece and the building provide an ideal backdrop for friendly chitchat; you drink both in, unaware. And then when you exit the Resnick, you realize the power of both the art and the architecture. At last—or for the first time for many LACMA patrons—the building has found a muse.

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EERO SAARINEN

A REPUTATION FOR INNOVATION

OCTOBER 5, 2012 - JANUARY 3, 2013

Eero Saarinen: A Reputation for Innovation promotes the rediscovery of the man, his deep connections to Finland, his American idealism, his passion for design, and his still very valid principles which he promoted throughout his life and career.

Exhibition Curator: Mina Marefat, PhD, AIA

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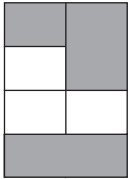
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project: Giant Yellow Teddy Bear **artist:** Urs Fischer **stone:** High Ridge Granite sculpture base pieces, flamed finish

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COURTESY AZPA

Post-Crisis, Academic Realities

In parallel to his professional activities, Alejandro Zaera-Polo has developed a substantial role within academia. Recently named dean at Princeton University School of Architecture, Zaera-Polo spent some time with *AN* contributor Jonathan Louie to discuss opportunities amid the current economic environment.

Zaera-Polo is cofounder of Alejandro Zaera-Polo Architecture (AZPA) with offices in London and Barcelona. Prior to being named dean at Princeton he was a visiting professor there, dean of the Berlage Institute in Rotterdam, Berlage chair at Delft University of Technology, and the first recipient of the Norman R. Foster visiting professorship at Yale.

You've led a career that has intertwined architecture education, theory, and practice. In this stage of your career, what made you decide to go back into education?

I don't think that I've ever left education. Except for a period of about three years between my retirement at the Berlage Institute and when I started to teach here [at Princeton]. The rest of my career has been linked to education or academic practice. It wasn't that big of a change. What was more of a change was deciding to leave Europe and settle in the United States. The reasons for that are various, some of them are more related to personal life—my office, Foreign Office Architects, split up last year—and also the market collapsed. So it looked like a good opportunity to do something else, live somewhere else, and devote a little more time to academia.

The divide between architectural education and architecture—the academic agenda versus the culture of project management—has never been more magnified than at present. With such

massive global unrest and uncertainty, what opportunities does architectural education have to bridge the two in the current economic environment?

I think that architectural education now more than ever has to be linked to research. We always say that this is the most incredible crisis ever, but there have been other crises and other moments where practice and education models have had to be reinvented. I think that the most important thing you can teach an architectural student is to investigate, to be inquisitive, to research. This is not something new, but I think now it has become more acute because of the specificity of the moment and the opportunities that are appearing before us in this economy.

In terms of opportunities for investigation and developing new forms of practice, I have concerns with the environmental performance of building. The building industry is possibly the biggest agent in carbon emissions and energy consumption. What would happen if we were able to reduce its emissions by 10 percent? The other area where I see opportunities is in computation and digital fabrication. The incorporation of sensors into buildings and objects is dramatically changing the way buildings work or could work. These developments have drastically affected other industries, but have not yet been effectively incorporated into the discipline of architecture. There are obviously important opportunities that are based in an entirely new geopolitical system, where certain regions of the world are starting to gain importance while others are troubled with enormous political and religious problems. Now that we have the possibility of sitting back and contemplating the situation from a distance, we can start addressing these issues more deliberately.

Can you talk more about architectural research? It seems there are two primary types of research, one relates to technique and application, and the other to theory and experimentation.

I don't think that you should distinguish between architectural theory and practical application. I don't want to point fingers and name names, but you can imagine the schools in the world where there is no architectural theory, and everything is technology and delivery or training for the market. On the flip side there are those schools where people don't get to actually think about how a building comes together. I think the idea that theory only applies to the history of architecture or philosophical relationships of the discipline is a mistake. And I think that if you were to talk to people who are important theorists, they will probably tell you that technologies are tinged with political and theoretical content. Maybe you can't create an efficient theory or history of architecture without having the knowledge of technical processes.

The model of education or model of research that I'm interested in is where there is a certain engagement and investment with the technologies of building—not only with current construction standards, but exploring technologies that are not yet part of the building industry, for example the exponential growth of digital fabrication. This is a phenomenon that transcends the question of production. This is a cultural phenomenon. This is the definition of the condition of the status of people as consumers versus producers. There are issues within the technology of digital production. To give you an example, it will have an ontological, sociological, and political effect—a dramatic political effect, just as social media is having a

dramatic effect in the way we inhabit architecture and inhabit cities. That is the kind of inquiry that is relevant today.

Earlier in your career you started to write for *El Croquis*, but since then have shifted your academic interests toward theorizing opportunities in design practice. Can you talk about how your interests changed over time?

This is a difficult thing to answer in a short format because my theoretical and practical interests have grown and expanded since I was a student writing for *El Croquis*. As a European student I was interested in technology and the technological capacity for the development of buildings. So, for example, I used to know how to calculate the structure of an 11-story-high building and size it for rebar. But if you read the text that I was writing back then you'll see I was trying to relate architecture to philosophical discourse. I was almost forcing philosophy onto architecture.

But when my practice took off and it became the most important thing, my thinking started shifting back toward the areas of knowledge that I grew up with. So I became interested again in technology and in the problems of the practice of architecture. Then I started to derive questions from that, questions about globalization, about contemporary culture, environmental problems, and also opportunities that may arise from the engagement with the world of social media. So it kind of goes back and forth, between technical performance or considerations and more theoretical or philosophical considerations. I've always been an advocate for a seamless application between theory and practice. I've had the opportunity to operate on both sides simultaneously, and in my mind it is very important to have a process that can go back and

From left: Alejandro Zaera-Polo; Ravensbourne, London; Birmingham New Street Station.

forth between the more abstract and theoretical distance, and the deep engagement of the built environment.

We now find ourselves in a world where both practitioners and students alike have access to a global information network. How do you see the architectural institutions adapting and responding to this nonspatial cultural phenomenon. Or will it?

That was the last experiment that I did here at Princeton [in fall 2011] and am now continuing: how can technologies that are commonly used in everyday life—like social media for example—produce major architectural changes both in terms of the nature of the things that we need to build and the institutions that we need to host? What will be the architectural expression of the culture of the web 2.0? Those are the issues I'm interested in developing at Princeton.

Architecture has traditionally been one of the main depositories of public-ness. But now public-ness occurs on different levels and requires different physical infrastructure in order to occur. Or if it doesn't require different physical infrastructure, it creates the possibility for new infrastructure to be generated. I believe that these issues are really the beauty of institutions like Princeton, with a global reach and a very well-consolidated intellectual infrastructure that we can hope to develop with neighboring disciplines within the university. That commitment to the next form of architectural knowledge is what an institution like Princeton should be doing now.

JONATHAN LOUIE

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